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Surging Water-Kennings and Their Semantic Extensions in *Beowulf* *

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キーワード: kenning in *Beowulf*, conceptual metaphor, semantic network

ケニングは古英詩の最も顕著な文飾で、ヘルタ・マルクヴァルト (1938) 等の大著がそれらを分類している。海や太陽などの自然を表すもの、王族や戦士などの人を表すもの、争いなど人間社会を表すもの、神などキリスト教を表すもの、と大きなグループがある。ケニングは典型的には二語で構成され、「海」を表す「鯨の道 (hronrād)」や、「太陽」を表す「空の蠟燭 (rodores candel)」など、複合語と属格名詞+名詞の形態に分けられる。古英語叙事詩『ベオウルフ』には、「悲しみ」を「心の逆巻き」や「胸の荒波」のように、名詞 *wylm* との複合語によって、噴出し逆巻く水で感情を表すメタファーが多く用いられていることが観察される。この名詞 *wylm* の表す動きは、動詞 *weallan* 「逆巻く・噴出する」から派生している。よって、複合名詞と属格名詞+名詞の形態のメタファーだけでなく、感情を表す名詞が動詞 *weallan* の主語になる場合も合わせて、『ベオウルフ』における感情表現のメタファーを再考察することを考えた。抽象的な「感情の噴出」が、具象的な「水の逆巻き」で表されていることから、集まった用例を分類する際に、認知言語学概念メタファー理論の観点から行った。メタファーを成り立たせている類似性に基づいて、根源的・字義的な動きを表す「水の噴出」の領域は、複数の目標領域に適用範囲を拡大して写像されている。この類似性は、根源領域である「水の噴出」の文化的基礎知識が反映されたものであり、用例から最も典型的な、荒波の「沸き立つ動き」、洪水の言い換え表現である「対象に向かって激しく流れていく動き」、怪物の棲家を指す「水底から激しく湧き上がる動き」という特徴に分けられる。これらの「水の噴出」の動きの特徴が、他の複数の領域に写像される。水と対立する四大元素の「火」もまた、「沸き立つ動き」や「対象に向かって激しく流れていく動き」の特徴が写像され、「戦火」や「龍の吐く火」を表している。そして、抽象度の高い感情表現では「心臓」や「胸」という「容器」の中を、「感情」が逆巻いていて、具象領域における、「心臓」に「血液」が湧き上がる動きとの連想が見られる。これらのことから、一つの叙事詩の中で名詞 *wylm* と動詞 *weallan* の連想関係が緊密に関連して用いられていることを主張する。

* 古英詩『ベオウルフ』における自然現象の水に関するケニングと意味拡張について (高森 理絵)

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1 Introduction

One of the most distinctive rhetorical devices employed by Anglo-Saxon poets is known as the kenning. In the Old English epic, *Beowulf*¹, water, fire and emotion are expressed in the kennings, *X wylm*. Bosworth and Toller's *Anglo-Saxon Dictionary* (1898: 1228, 1229) classifies the meaning of *wylm* into four basic groups: a welling of fluid or of fire, heat, violent movement, and mental emotion. Anglo-Saxon poets used the rhetorical technique for associating *wylm*, surging water, with several concepts. As for previous studies, Potter (1988: 191) called the metaphorical understanding of *wylm* and the related expressions of the verb *weallan*, 'A Tidal Metaphor'. Using Potter's research as a starting point, I will analyze the semantic networks of *wylm* and *weallan* in *Beowulf* through the Cognitive Linguistic approach. Based on *the scope of metaphor*² by Kövecses (2010: 136), I will illustrate the semantic extensions from the central knowledge of surging water to other concepts: a surge of flames, a throbbing heart, a surge of emotion and approaching death. Considering that the environment of Scandinavia is surrounded by the sea, the image of surging water would be basic knowledge widely shared by the people of this area. This is a case study of the semantic networks of *X wylm* and *weallan* in *Beowulf* based on the Conceptual Metaphor Theory. The Cognitive Linguistic approach will reveal that metaphors systematically organize the Anglo-Saxons' conceptual system of language and thought.

2 Data and Approach

2.1 Kenning

Under the broad definition by Meissner (1921: 2, translated by Brodeur (1969: 18)), kennings are expressed in any substantive compound, or combination of a base noun with a limiting genitive, which is used in place of the literal prose term for a person or thing. Famous examples of kennings include *hronrāde*, 'whale-road' for the sea, *rodore candel*, 'sky's candle' for the sun. The well-known German scholar Hertha Marquardt (1938) made a comprehensive list which was classified into four main categories: natural world (i.e., sea-kennings and sun-kennings), human beings (i.e., king-kennings and warrior-

¹ According to *Britannica Concise Encyclopedia*, *Beowulf* is the heroic poem considered the highest achievement of Old English literature and the earliest European vernacular epic. It deals with events of the early 6th century and was probably composed in 700-750.

² As a matter of fact, most of the specific source domains appear to characterize not just one target concept but several. (Kövecses (2010: 136))

kennings), human society (i.e., battle-kennings and death-kennings) and Christianity (i.e., God-kennings).

2. 2 *X wylm* Kennings and Verb *Weallan* in *Beowulf*

For a couple of years I have read the Old English epic, *Beowulf* and noticed that a surge of sorrow and agitation was often expressed by the kennings of *X wylm*. The limiting word *X* describes an emotion itself or a place where an emotion wells up, for example, in the breast. The base noun, *wylm* is derived from the verb *weallan*, which means ‘issuing from a source, to well, bubble forth, spring out, and flow’³. The concrete concept of surging water characterizes the abstract concept of a surge of emotion, such as seething sorrow. Potter (1988: 191) calls the imagery of *wylm* and the related expressions of the verb *weallan*, ‘*A Tidal Metaphor*’. In *Beowulf*, the basic knowledge of surging water applies not only to the concept of a surge of emotion but also to other concepts: the surging of the flames, a throbbing heart, and approaching death. I will collect data of *X wylm* kennings and the verb *weallan* from *Beowulf* and consider the semantic associations.

2. 3 Cognitive Linguistic Approach

I will analyze the data about the *X wylm* kennings and the verb *weallan* according to the conceptual metaphor theory⁴. I have carried out researches in Cognitive Linguistics and realized that the theory is effective in analyzing metaphors for emotion. I will illustrate that the literal and etymological concept of surging water characterizes several other concepts. I will demonstrate that the semantic networks of the *X wylm* kennings and the verb *weallan* in *Beowulf* are based on the basic knowledge of surging water widely shared by the Anglo-Saxons.

3 Analysis of *X wylm* Kennings in *Beowulf*

3. 1 Data on *X wylm* Kennings

In *Beowulf*, there is no simplex *wylm*, but 19 examples in the form of *X wylm* kennings. They are classified into semantic groups in the following table. The numbers in the second column show their frequencies, and the kennings are listed in the third column

³ The meaning of *weallan* is from Bothworth and Toller’s *An Anglo-Saxon Dictionary* (1898: 1174).

⁴ According to Kövecses (2010: 174), the two concepts participating in metaphor stand typically in the relationship of *similarity*.

with their line and verse.

(1) Table 1. *X wylm* Kennings in *Beowulf*

surging water		
surging waves	3	<i>sǣwylmas</i> (393b), <i>wintrys wylm[um]</i> (516a), <i>brimwylm</i> (1494b)
flood	2	<i>wāteres wylm</i> (1693a), <i>flōdes wylm</i> (1764b)
welling up from a source		
- welling up with blood	1	<i>ðæs wælmēs</i> (2135a)
- boiling up with flames	2	<i>holmwylme</i> (2411b), <i>burnan wælm</i> (2546b)
surging flames		
battle surge	3	<i>heaðo-wylma</i> ⁵ (82b), <i>brynewylmum</i> (2326b), <i>heaðowylmas</i> ⁶ (2819a)
dragon's fire	1	<i>fȳrwylmum</i> (2671a)
a throbbing heart		
a throbbing heart	1	<i>heortan wylmas</i> (2507b)
a surge of emotion		
seething sorrow	4	<i>cearwylmas</i> (282a), <i>cearwælmum</i> (2066a), <i>sorhwylmas</i> (904b), <i>sorhwylmum</i> (1993a)
strongly missing a person	1	<i>brēostwylm</i> (1877a)
approaching death		
a death wave	1	<i>dēaðes wylm</i> (2269b)

3. 2 Surging Water-Kennings and the Basic Knowledge

The above list shows that eight surging water-kennings are classified into three types: 'surging waves', 'flood' and 'welling up from a source with blood or flames'. The first type, 'surging waves', is represented in '*sǣwylmas*':

(2) aldor Ēast-Dena, þæt hē ēower æpelu can, / ond gē him syndon ofer *sǣwylmas* / heardhicgende hilder wilcuman⁷.

(The East-Dane's prince, my excellent lord, bade me say he knows your ancestry, and you, brave and worthy, are welcomed to him hither across *the heaving sea* ⁸.

⁵ The limiting word is a demonstrative pronoun and it indicates the monsters' mere.

⁶ When *holmwylme* is considered to be a variation of '*ȳð-gewinne*' at line 2412a, it indicates the dragon's den and the hot water boils up with the flame.

⁷ The text of *Beowulf* is from Fulk, R.D., Robert E. Bjork, and John D. Niles. (2008).

⁸ The translation of *Beowulf* is from Greenfield, Stanley B. (1982).

392a-394b)

The dynamic and continuous motion of sea surging described here in the kenning, *sæwylmas*, which literally means ‘sea surging’. A boiling motion is part of a basic cultural knowledge about water.

The second type, ‘flood’, is expressed in *wæteres wylm*, literally meaning ‘water surging’:

- (3) On ðām wæs ōr writen / fyrngewinnes; syðan flōd ofslōh, / *gifen geotende gīganta cyn*, / frēcne gefērdon; þæt wæs *fremde þēod*/ ēcean dryhtne; *him* þæs endelēan / þurh *wæteres wylm* waldend sealde.

(on which the origin of ancient strife was written: *rushing flood waters* afterwards destroyed *the race of giants* — *alien* to Eternal God, they did terrible things: The Ruler gave *them* reward for that through *the water’s surge*. 1688b-1693b)

In this context it indicates their variations, *flōd* (‘flood’) in 1689b and *gifen geotende* (‘flood rushing’) in 1690a. The surging waters rush to *gīganta cyn* (‘a giant race’) in 1690b or *fremde þēod* (‘an alien tribe’) in 1691b, and the context shows that the concept of waves is implied, furiously surging up, rushing to a target and destroying it.

The third type, ‘welling up from a source with flames’ is typically seen in *burnan wælm*, literally meaning ‘spring surging’:

- (4) wæs þære *burnan wælm* / *heaðofýrum hāt*, ne meahte horde nēah / unbyrnende ænige hwīle / dēop gedýgan for dracan lēge.

(*boiling hot and with deadly fire*; he could not endure for long in the hollow near the hoard unscorched because of the dragon’s flame. 2546b-2549b)

The kenning, *burnan wælm* is modified by the expression *heaðofýrum hāt* in line 2547a, meaning ‘with deadly fire and hot’. In *Beowulf*, there are two kinds of passages which describe water welling up furiously, one with the fierce heat and fire from the dragon’s den, and the other with blood in the monsters’ mere (i.e., *ðæs wælmes* in 2135a).

As the preceding examples show, the three types of surging water-kennings, ‘surging waves’, ‘flood’ and ‘welling up from a source with blood or flames’ reflects the following

motions:

- (5) a. boiling motion
 - b. rushing to a target
 - c. surging up from a source

These motions are considered to be the basic knowledge of water widely shared by the Anglo-Saxons.

3. 3 Surging Fire-Kennings

The basic knowledge of water characterizes other concepts as well. Fire, for example, the concept and element in natural opposition to water, is mentioned in four kennings describing the surges of the flames in *Beowulf*. Three of them are characterized by the basic knowledge of water, ‘boiling motion’. To mention a single example, the kenning *brynewylmum*, literally means ‘burning surging’:

- (6) *bolda sēlest, brynewylmum mealt, / ġifstōl Ġeata.*

(best of buildings and gift-throne of the Geats, had melted in *leaping flames*;
2326a-2327a)

In this context, the throne and splendid hall in *Geat* had burned down, and *wylm* reflects the dynamic movement, the surging of the flames.

The next example in line 2671a, *fyrwylmum*, literally means ‘fire surging’ and again comes from the basic knowledge of water. The image of a violent rushing to a particular target is projected to the concept of fire in the form of a dragon launching a fiery assault upon his enemies.

- (7) *wyrm yrre cwōm, / atol inwitgæst ððre sīðe / fyrwylmum fāh fīonda nīos(i)an, / lāðra manna.*

(the worm came angry: the dread, hateful foe *surged bright with flames* a second time toward his *enemies*, hated men. 2669b-2672a)

When the kenning describes a fierce fire, the basic knowledge about water, ‘a boiling

motion’ or ‘a rushing to a target’, is projected to the concept of fire.

3. 4 Surging Emotion-Kennings and a Throbbing Heart-Kenning

Next we direct our attention to surging emotion-kennings which represent the more abstract concept. The kennings, ‘seething sorrow’ are expressed in the base word *wylm* with the limiting noun, *cear* (‘care’) or *sorh* (‘sorrow’). One of them is described as *sorhwylmum*, literally meaning ‘sorrow surging’:

- (8) Ic ðæs mōdceare / *sorhwylmum* sēað,
(Heart’s care I’ve suffered, *sorrow’s surging*, 1992b-1993a)

In this context, the limiting word *sorh* (‘sorrow’) surges up in one’s breast. The next kenning shows that the limiting noun is the place where an emotion surges up: *brēostwylm*, literally means ‘breast surging’ in lines 1876b-1877b,

- (9) (W)æs him se man tō þon lēof / þæt hē þone *brēostwylm* forberan ne mehte,
(Beowulf was so dear, he could not restrain his *emotion*, 1876b-1877b)

When a surge of sorrow and agitation is expressed in kennings, the limiting words show the emotion itself or the container⁹ in which it wells up. From the basic knowledge of surging water, ‘a boiling motion’ is projected to the abstract concept, a surge of emotion.

I will compare the abstract surge of emotion kennings with the more concrete image of a throbbing heart. The kenning, *heortan wylmas* literally means ‘heart surging’:

- (10) ne wæs ecg bona, / ac him hildegrāp *heortan wylmas*, / bānhus ġebræc.
(no blade’s edge killed him, but my hand-grip crushed his *pulsing heart*, broke his body. 2506b-2508a)

Two concepts, a surge of emotion and a throbbing heart, show the similarity: both surging up motions happen in a container.

⁹ According to Lakoff (1999: 32), a container schema has the following structure: an inside, a boundary, and an outside. This is a gestalt structure, in the sense that the parts make no sense without the whole.

3.5 Semantic Network of *X wylm* Kennings

As shown in the preceding sections, all the *X wylm* kennings in *Beowulf* are characterized by the basic knowledge of water in (5). Here I will illustrate the possible semantic network in which the knowledge of surging water characterizes other concepts¹⁰:

(11) Figure 1.

Semantic Extensions from Surging Water to Other Concepts in *X wylm* Kennings

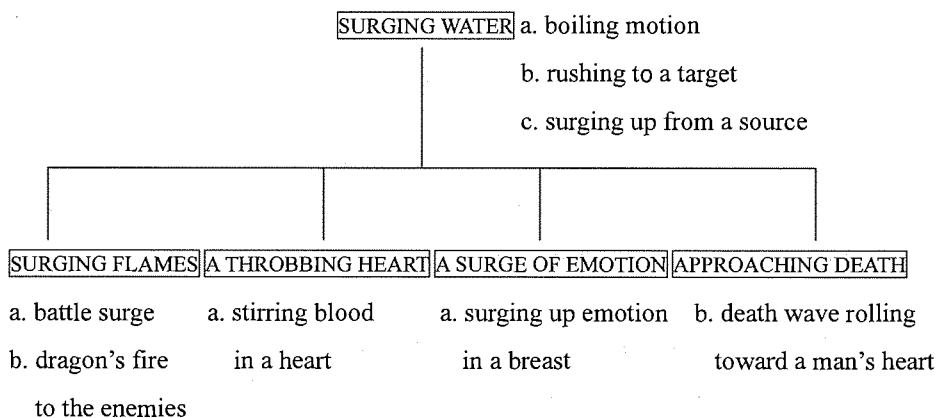


Figure 1 makes it clear how the base noun *wylm* is used in the different concepts. The basic knowledge of surging water, which is described in a, b and c, directly corresponds to the characteristics of other concepts. In the next section, I will investigate the verb *weallan*, and try to show how the semantic network of *weallan* compares to that of *X wylm*.

4 Analysis of the Verb *Weallan* in *Beowulf*

4.1 Data on the Verb *Weallan*

There are 17 examples of *weallan* and two compounds of the verb with a noun. They are also classified into semantic groups in the same way of *X wylm*.

¹⁰ Kövecses (2010: Chap. 9 and 10) explains that a single source concept can characterize many distinct target domains. He gives an example of the PLANT metaphor, and the major foci, the basic knowledge widely shared by the speech society, characterizes other targets: social organizations, scientific disciplines, people, economic and political system, human relationship, sets of ideas, and others.

(12) Table 2. Examples of *Weallan* and Two Compounds in *Beowulf*

surging water		
surging waves	3	<i>wade weallende</i> (546a), <i>Geofon ȝpum wēol</i> (515b), <i>holm strome wēol</i> (1131b)
flood	1	<i>w[a]du weallende</i> (581a),
welling up from a source with blood	4	<i>brim weallende</i> (847b), <i>heoro drēore wēol</i> (849b), <i>Flōd blōde wēol</i> (1422a), <i>holm heolfre wēol</i> (2138a)
surging flames		
dragon's fire	2	<i>wēoll of ġewitte</i> (2882b), <i>hioroweallende</i> (2781b)
the chest swelling with a breath		
the chest swelling with a breath	1	<i>hreðel æðme wēoll</i> (2593b)
a fountain of blood		
a fountain of blood gushed from the wound	1	<i>swāt ȝðum wēoll</i> (2693b)
the poison surging up in the chest		
the poison surging up in the chest	1	<i>bealonīð[e] wēoll</i> (2714b)
a surge of emotion		
seething sorrow	2	<i>Hiora in ānum wēoll</i> (2599b), <i>weallinde wæg</i> (2464a)
hostile feelings	1	<i>weallað wælnīðas</i> (2065a)
a wave of nostalgia	1	<i>hreðer finn[e] wēoll</i> (2113b)
a feeling of gloom	1	<i>brēost innan wēoll</i> (2331b)
tears welling up		
tears welling up in one's eyes	1	<i>wollentēare</i> (3032a)

4. 2 Surging Water Expressed in the Verb *Weallan*

In the preceding list, the eight examples of the verb *weallan* describing 'surging water' are classified into 'surging waves', 'flood' and 'welling up from a source with blood'. The first type, 'surging waves' is represented in *weallende*, the present participle of *weallan*:

(13) wado *weallende*, wedera cealdost, / nīpende niht, ond norþan wind / heaðogrim ondhwearf;

(the *surging waters*, bitter weather, coal-black night, and a cutting north wind rounded on us. 546a-548a)

As shown in surging wave-kennings, *weallende* reflects the image of 'a boiling motion'

from the basic cultural knowledge of water.

The second type, 'flood' is expressed in *weallendu*, the present participle of *weallan*:

- (14) Ðā mec sǣ oþbær, / *flōd* æfter faroðe on Finna land, / *wadu weallendu*.

(The *tidal current, coursing waters*, carried me then far to Lapland. 579b-581a)

In this context, *wadu weallendu* ('sea surging') in 581a is a variation of *flōd* ('flood') in line 580a. The image of waves furiously surging up and flowing far to a target is implied.

The third type, 'welling up from a source with blood' is seen in *weallande*, the present participle, and *wēol*, the third singular preterit form:

- (15) Ðær was on *blōde* brim *weallande*; / atoll yða ġeswing eal ġemenged hāton heolfre heorodrēre *wēol*.

(There the *water surged and welled with blood*, a maelstrom all mingled with hot gore, *streaming* and *bloodstained* as if sword-pierced; 847a-849b)

The examples of the verb *weallan* indicating the monsters' mere boiling with blood reflect part of the basic cultural knowledge of water, a furiously surging up from a source.

4. 3 Surging Fire Expressed in the Verb *Weallan*

As the surging water-kennings characterize the concept of fire, the verb *weallan* also describes the dragon's fire. The example of *wēoll*, the third singular preterit form, expresses the dragon's flame welling out from its head:

- (16) symle wæs þy sǣmra þonne ic sweorde drep / ferhðġeniðlan, fyr unswīðor / *wēoll of ġewitte*.

(when I struck the deadly foe with sword, it grew weaker, fire *welled* less swiftly from its *head*. 2880a-2882a)

Comparing with the dragon's fire-kenning which reflects the image of 'a rushing to a target', this context shows that the dragon's head, *ġewitte* where the flames well out is expressed in line 2882a and it reflects the image of 'surging up from the source'.

The next example shows that the dragon takes a breath in order to breathe out the fierce fire, with the breast becoming a container to hold a surge of flame.

- (17) Hyrte hyne hordweard, *hreðer æðme wēoll*, / nīwan stefne; nearo ðrōwode / fýre
befongen sē ðe ær folce wēold.

(The hoard-guardian *took heart*, once again *breathed fiercely*, and he who ruled the
folk suffered great distress, engulfed in flames. 2593a-2595b)

The verb *wēoll* with the subject *hreðer* ('heart') shows that the dragon sucked in his breath
and his chest swelled.

4. 4 Surging Emotion and Tears Expressed in the Verb *Weallan*

The verb *weallan*, with a subject denoting container such as a heart or a breast, also
characterizes the abstract concept, emotion: 'seething sorrow', 'hostile feelings', 'a wave of
nostalgia' and 'a feeling of gloom'. A feeling of encroaching gloom is expressed in the verb
wēoll, the third singular preterit form, with a container, *brēost* ('breast') in lines
2331b-2332b:

- (18) *brēost innan wēoll* / þēostrum geþoncum, swā him geþýwe ne wæs.
(dark thoughts *gnawed at his breast*, which was not customary with him.
2331b-2332b)

The next example shows that the heart plays the role of a container where sorrow wells
up. It is described by the verb *weallinde*, the present participle used with the noun,
heortan ('heart'):

- (19) Swā Wedra helm / æfter Herebealde *heortan* sorge / *weallinde* wæg;
(So was it for Hrethel, carrying in his *heart* for Herebeald *swelling grief*; 2462b-2464a)

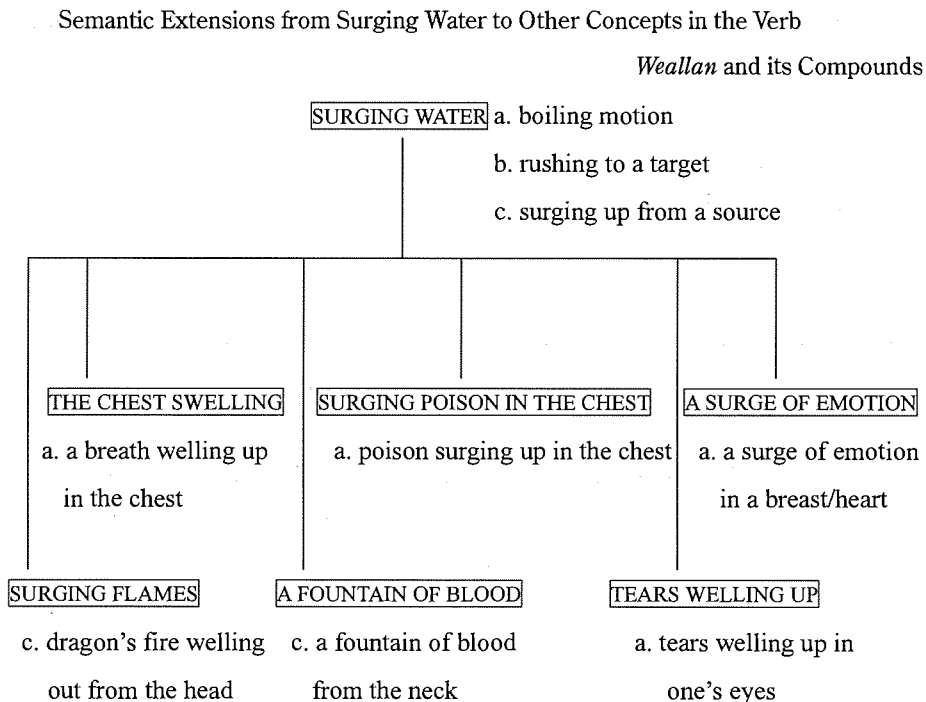
When people feel joyless or unhappy, tears might spring up in their eyes: it is described in
wollentēare from lines 3031a-3032b. The compound of the verb *wollen*, the preterit
participle with the noun *tēare* ('tears') reflects tears welling up in the container, 'eyes'.

- (20) ēodon *unbliðe* under Earna Næs, / *wollentēare* wundur scēawian.
(went, *unhappy* and with *welling tears*, under Earnaness to see the wonder.
3031a-3032b)

4.5 Semantic Network of the Verb *Weallan*

On the basis of the arguments in the preceding sections, I will illustrate the semantic network of the verb *weallan* and its compounds, according to the basic cultural knowledge of 'surging water' in the same way of *X wylm*. Figure 2 demonstrates that the basic cultural knowledge of 'surging water' reflects other concepts. In *Beowulf*, 'a boiling motion' is the prototypical image of the heaving sea. It fits the statement of Marquardt (translated by Shimose (1997: 28): 'the Anglo-Saxon perceived the sea as moving water.' The concept of 'surging water' also implies the basic knowledge, 'a rushing to a target' and 'a surging up from a source'. The former characterizes 'dragon's fire to the enemies' and 'a death wave rolling toward a man's heart', expressed in *X wylm* kennings. The latter characterizes 'dragon's fire welling out from its head' and 'a fountain of blood from the neck', expressed in the verb *weallan*. What the two networks have in common is that the concrete concept of 'surging water' is projected to the abstract concept of 'a surging of emotion' inside a container, a breast or a heart.

(21) Figure 2.



5 Discussion

In *Beowulf*, the poet describes many concepts in terms of the basic knowledge of ‘surging water’. The semantic extensions in Old English conform to the *conceptual metaphor* in Cognitive Linguistic approach. Lakoff and Johnson (1980: 5) propose that ‘the essence of metaphor is understanding and experiencing one kind of thing in terms of another.’ Conceptual metaphor is defined as understanding one conceptual domain, a target domain, in terms of another conceptual domain, a source domain. Kövecses (2010: Chap. 10) also states that a single source concept can characterize many distinct target domains: some basic knowledge about the source domain is widely shared in the speech community. Based on these previous Cognitive studies, I gathered and classified the examples of *X wylm* and the verbs *weallan*. They reflected the basic knowledge of surging water widely shared by the Anglo-Saxons: ‘a boiling motion’, ‘a rushing to a target’ and ‘a surging up from a source.’ Many concepts, ‘fire’, ‘blood’, ‘heart’, ‘emotion’, ‘tears’, ‘poison’ and ‘death’ are expressed from the basic knowledge.

When *X wylm* kennings and the verb *weallan* express a surge of emotion, it takes place in a container, a heart or a breast. They are the smaller containers inside the human body. Anglo-Saxon poets described the body-kennings, ‘*bānhūs* (‘body’), literally meaning ‘bone house’, following example, which shows that Beowulf’s dead body is cremated on the funeral pyre:

- (22) wud(u)rēc āstāh / sweart ofer swioðole, swōgende lēg / wōpe bewunden —
windblond gēlæg — / oð þæt hē ðā *bānhūs* gebrocen hæfd(e) hāt on *hredre*.
(smoke rose black above the blaze, the roaring flame mixed with weeping — the
wind died away — till the fire and charred his frame of bone, hot consumed his
heart. 3144b-3148a)

When the body (*bānhūs*) is cremated, the heart (*hredre*) is also broken apart and inside the body, the smaller container of the heart, in which the blood and emotion well up, is also broken. Breaking apart the bigger container of the body also brings destruction to the smaller one, the heart, and in turn death.

6 Conclusion

When the poets describe a surging emotion, they typically choose the heart or the

breast where it wells up. The abstract concept of surging emotion in a breast or a heart is associated with the concrete concept of surging blood in a heart. Anglo-Saxon poets used the heart and breast as a container to describe surging emotion or other metaphorical expressions.

From the research of the *X wylm* kennings and the verb *weallan* in *Beowulf*, it is shown that the images of surging water are classified by context into three types: 'a boiling motion', 'a rushing to a target' and 'a surging up from a source'. In the *X wylm* kennings, the base word *wylm* reflects the basic cultural knowledge of surging water. The surging water knowledge is projected to other concepts such as surging fire, surging blood in a heart and surging emotion in a breast. In the same way, the verb *weallan* expands the semantic network from surging water to other concepts.

Based on Cognitive Linguistic approach, the semantic networks of *wylm* and *weallan* show that metaphorical understanding organizes systematically the Anglo-Saxons' conceptual system of language and thought. In the future, I would like to make a comparative study of the metaphorical understanding of surging water in Modern English.

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